DOCUMENT RESUME

ED 243 784 SO 015 631

AUTHOR Chilcoat, George W.
TITLE Teaching the Slave Experience: Using Popular Culture as Technique.
PUB DATE 14 Apr 84
NOTE 30p.; Paper presented at the Rocky Mountain Regional Conference (Phoenix, AZ, April 14, 1984). For related documents on using popular culture to teach American history, see SO 015 629-630.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *American Studies; *Black Culture; *Black History; Cultural Activities; Cultural Awareness; Cultural Education; Humanities Instruction; Instructional Materials; Learning Activities; *Popular Culture; Propaganda; Secondary Education; *Slavery; Social History; Social Studies; Theater Arts; *United States History; United States Literature

ABSTRACT

Popular culture genres of the mid-nineteenth century--the anti-slavery almanac, dime novel, panorama, and propaganda play--provide secondary school teachers with an historical medium to help students understand the conditions of slavery. Following an introduction to the uses of these genres in teaching, separate sections contain historical background and a major student project related to each genre. Teaching procedures, student directions, layout guidelines, and evaluation questions and techniques are provided for writing an anti-slavery almanac, writing a dime novel, creating a panorama, and creating and performing a propaganda play. Diagrams and figures help students visualize the design for each project. (LP)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
George W. Chilcoat
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ED243784

TEACHING THE SLAVE EXPERIENCE: USING POPULAR CULTURE AS TECHNIQUE

by

George W. Chilcoat

Greenway High School
Phoenix, Arizona

Arizona State University
Tempe, Arizona

SO 015 631

Rocky Mountain Regional Conference
Phoenix, Arizona
April 14, 1984

Julius Lester, in his book To Be A Slave, recorded the following comment of an ex-slave from Tennessee:

> In all the books that you have studied you never have studied Negro history, have you? You studied about the Indian and white folks, but what did they tell you about the Negro? If you want Negro history, you will have to get it from somebody who wore the shoe, and by and by from one to the other, you will get a book.[1]

In light of this statement, the purpose of this article is to discuss and describe various techniques to help secondary students to know what it meant to be a slave and to develop an awareness of the conditions and horrors of the slave culture "from somebody who wore the shoe."

The techniques used to dramatize the realities of slavery are adapted from a variety of popular culture genre used as entertainment and propaganda forms in America's past. The popular culture forms discussed as techniques are: (1) the anti-slavery almanac, (2) the dime novel, (3) the panorama, and (4) the propaganda play.

These techniques represent some effective ways in which to make American history live in the minds of students. They can help students develop an awareness and understanding of selected historical concepts and to gain a much needed perspective of the human drama that characterizes history, in general, and slavery, in particular. This article describes (1) the use of

these techniques as activities in the secondary history classroom; (2) the historical background of each technique; (3) the procedure in using each technique; and (4) the form of evaluation for each activity.

THE USE OF THESE TECHNIQUES IN THE CLASSROOM

These techniques provide creative outlets to orchestrate dead facts into meaningful associations and relationships that unfold the emotional drama of slavery in the Ante-Bellum South. These approaches also provide students with the opportunity to offer insights and to state viewpoints about select historical events, themes, and concepts that took place during the eighteenth and nineteenth century American slave agricultural-plantation society. These activities can take students from a narrow me-here-now experience to a broader them-there-then experience by allowing students to demonstrate the spiritual, cultural, social, political, and economic difficulties suffered by the slaves.

The activities of the anti-slavery almanac and the dime novel are individual assignments that promote a developed organization for ideas and a sequence in which to present those ideas. These forms of creative writing also foster empathy both for the writer and the reader in understanding what and why an event took place.

Both the panorama and the propaganda play encourage the use of the group method which in turn fosters such skills as leadership, peer teaching, cooperation, task persistence and

responsibility, and self-management. These activities also facilitate various communication and thinking skills such as information seeking, oral, written, and listening comprehension, "crap detecting," decision-making and problem solving skills.

The following list is designed to illustrate a historical approach directed toward the examination of a set of concepts and themes that high light the slave experience. This list is by no means exhaustive.

caste system	household servants	dehumanization
master class	public conscience	racism
driver	slave-plantation system	slave mongering
bondsmen	chattel slavery	class structure
overseer	African culture	big house
field hands	Ante-Bellum South	miscegenation
gang system	inalienable rights	Middle Passage
task system	legendary genteel planter	acution block
urban masters	anti-slavery societies	social cohesion
insurrections	corporal punishment	praise meeting
slave codes	plantation paternalism	maroon camp
free men	Underground Railroad	Jim Crow
civil rights	planter aristocracy	refugees
manumission	three-fifth rule	abolitionists
emancipation	Women's Rights Movement	slave trading
cotton kingdom	patroller system	slave raiders

To aid the students in studying any of these concepts and

themes and in developing any of the four techniques, they can be provided with readings from textbooks, handouts, and various original documents. A number of excellent sources are John W. Blassingame's Slave Testimony,[2] William Loren Katz's Five Slave Narratives,[3] Timothy Dwight Weld's American Slavery As It Is,[4] and George P. Rawick's The American Slave: A Composite Autobiography, volumes 1 to 19.[5]

ANTI-SLAVERY ALMANAC

History - The almanac played an important role in the everyday lives of many early Americans.[6] Second only to the Bible in use, such publications contained general information related to agricultural data and weather forecasts during a given calendar year and provided a collection of useful or interesting facts such as folk-medicine cures. The New York Anti-Slavery Society from 1836 to 1840, and the American And Foreign Anti-Slavery Society from 1844 to 1852, realized the popularity of such literature by publishing a series of abolitionist almanacs to be placed in every home throughout the New England States. Entitled The American Anti-Slavery Almanac and The Liberty Almanac, these publications contained numerous abolitionist principles and arguments and antislavery facts and anecdotes. Each page, including the title cover, had black and white woodblock pictures that were very graphic, "a sermon in itself,"[7] brutally depicting the harsh realities of slavery.

Procedure - The following steps are used in designing and writing an anti-slavery almanac:

1. The student will research the concept and/or theme that the teacher wants emphasized.

2. The student will construct the almanac pages (amount determined by the teacher) based on his/her research by drawing a black and white graphic picture about the slave experience at the top third of an 8½ x 11 page. Below the picture, the student will describe in detail the nature of the picture.

3. The student will design a title page by placing the title of Anti-Slavery Almanac in bold lettering at the top of the page, by drawing a graphic picture representing the theme of the almanac, and by writing the student's name at the bottom of the page.

Place Figure #1 about here

Evaluation - The evaluation is the same for both the anti-slavery almanac and the dime novel. The credit for this assignment is based on the following criteria:

1. The originality of the activity.
2. The historicity of the activity.
3. The readability of the activity.
4. The neatness of the activity.
5. The correct use of the format.
6. The evidence of sufficient and acceptable research data for the activity.
7. The punctuality of the activity.
8. The completion of the questionaire.

The Questionaire[8]

1. Cite eight significant facts learned from this activity.
2. What three conclusions can be developed concerning this topic of slavery based on the facts cited?
3. What in the activity would lead one to accept these conclusions?
4. Why might these conclusions be wrong?
5. What factors would cause these conclusions to change?
6. Are the conclusions consistent with the textbook, other readings, or other class activities?
7. How might these conclusions be applied to other times and places? Applied to the present?
8. How might these conclusions relate to the student?

DIME NOVEL

History - The dime novel was a form of American literature that gained popularity from 1845 to 1910.[9] Dime novels (a misnomer, as most cost only a nickel at the time) were written to entertain the reading public with fast-paced action, high adventure, and ethically uplifting stories that emphasized the triump of good over evil. Historically, topics of the dime novel covered events from the pioneering of the West in the nineteenth century to the urbanization of the cities at the turn of the twentieth century.

Although making no pretensions to be a historical novel, many of the early stories dealt with real people and actual events in order to sell their product to the public. On occassion, the dime novel constituted a significant social statement regarding various moral issues that effected American society. The dime novel, Maum Guinea And Her Plantation "Children," or, Holiday Week On A Louisiana Estate, was a slave romance that attacked the morality of slavery and the double standards of slave owners.[10] Whatever the theme of tne dime novel, the story line always followed a simple formula: rural/urban setting, moral hero, rugged individualism, crafty villian, a sometimes helpless heroine, bold-spirited struggle, and a happy ending.

Procedure - The following steps are used in writing a dime novel:

1. The student will research the concept and/or theme that the teacher wants emphasized.

2. The student will write the dime novel (page amount determined by the teacher) based on his/her research using the instructions for writing a dime novel.

How To Write A Dime Novel[11]

There are three basic parts to the writing of the dime novel: (1) the characterization, (2) the plot outline, and (3) the title cover.

Characterization

Regardless of the historical theme, development of the characters is the same. Stereotyped, they are of two basic

personalities, the hero/heroine and the villain/siren. The qualities of the hero and the heroine read like a Sunday school lesson. They are self-made, well educated, clean living, adventurous, brave, courageous, gentle, modest, unassuming, brilliant, prodigious with any type of machine or weapon, and exceedingly attractive to the opposite sex. Love is purely romantic, a matter of blushing cheeks and palpitating hearts. They always thwart the evil intentions of the villain and siren.

The villain and the siren are lusty cads and uncouth ruffians filled with fiendish and crafty imaginations to thwart the hero and to defraud the heroine or anyone else through the use of dirty tricks. They exploit the common man, make a mockery of the democratic process, and manipulate the law for personal gain. He or she is usually a victim of social injustice, mental disturbance, or some confused motive. The dastardly villain and the unscrupulous siren are felons of every type: spies, con artists, arsonists, swindlers, renegades, misers, bushwackers, plantation owners, overseers, business competitors, crooked government agents, old line aristocrats, bullies, kidnappers, bank robbers, bankers, land speculators, capitalists, politicans, lawyers, and sheriffs.

In addition to the hero/heroine and the villain/siren, other characters can be added to carry out the story. These might be friends or "chums" of the hero/heroine, "cronies" of the villain/siren (they never have friends), or mere bystanders that aid in the development, progression, and flow of the story.

Plot

The plot consists of a simple story line, emphasis on the local setting (in this case, a plantation and slave quarters), and plenty of action and descriptive dialogue. The story line involves the hero/heroine and the villain/siren around a conflict of interest. This conflict may involve the hero/heroine wanting to help and free the slaves and the villain/siren wanting to keep slavery as it is. The purpose of the story ought to be introduced at the earliest possible moment, bringing together the principal characters to engage the interest of the reader. A situation is created which calls upon either the hero or heroine to accomplish some feat or choose some course of action. The situation shouls bring out the conflict involving all of the characters.

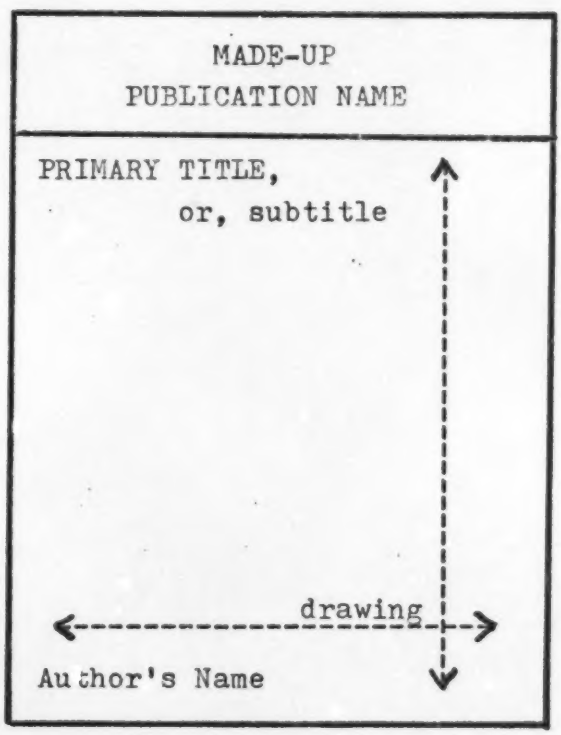
After presenting the purpose, the dime novel should present a series of situations which involve further conflict between the protagonists and the antagonists and, finally, the resolution of the conflict. The ending of the story should bring the series of situations to a climatic end. The reader should have a sense of satisfaction in regard to the happy outcome of the story.

Emphasis on local setting provides the necessary realism to establish the plausibility of the story. The dime novel is written in third person narrative with plenty of action and dialogue. For example, a horse never walks in a dime novel, it always gallops. The dialogue is very descriptive so as to provide vivid pictures in the mind of the reader. Add to all of this the historical background and specific situation desired, the dime novel is ready to be written.

Title Page

The title page is used to arouse the reader's interest. It also provides a visual opportunity to describe graphically what actions are written in the dime novel. The title is written in two parts: a primary title written in large, bold type followed by a secondary title, known as a subtitle, beginning with the word "or" written in small type somewhere below the primary title, e. a., SAMUEL SAVES THE DAY, or, The Peril Of Peter Pringle.

The drawing encompasses most of the title page. It portrays an exciting, action scene found in the dime novel. The front cover should follow this example:



PANORAMA

History - The panorama was a highly acclaimed American entertainment form from the early 1800s to the 1870s.[12] Originally, the panorama was an enormous painted canvas strip of ancient cities, historical battles, or nature scenes housed in a circular showroom. With the increasing competition for more entertainment and the lack of moveability in transporting the cumbersome circular panorama to outlying frontier towns, the moving panorama was created to facilitate portability and display. The painted canvas was broken down into a series of twenty-four to forty related panels and was mounted between two rollers in a large frame which made it possible to view one panel at a time. In the isolated towns, the itinerant showmen would carry these panoramas to be staged in town halls, theaters, and school houses. Illustrating various adventure and religious stories, travels, and American historical events, each panorama, accompanied by an explanatory, narrative lecture, had the dramatic effect of a moving picture as it was unwound from panel to panel.

Procedure - The following steps are used in creating and designing a moving panorama:

1. Students will be divided into equal groups. No single factor is as important to the success of the panorama (and the propaganda play discussed below) as the way in which the students are grouped. The teacher may want to group the students or allow the students to group themselves. No matter which method is used, each group should be balanced as possible according to sex, ability, leadership, and assertiveness.

2. Each group will research the concept and/or theme that the teacher wants emphasized.

3. Each group will develop a storyline based on the research. The storyline is then translated into a series of drawn panels. These panels are drawn on long pieces of butcher paper. Each panel is uniformed in size, no less than 36 inches by 36 inches and nor more than 60 inches by 60 inches. The drawings are in color. Each drawing should depict some flowing, action event about slavery. This is done to keep and capture the imagination and emotions of the audience.

4. Each group will develop an explanatory lecture based on each of the panels to provide a narrative account of their individual panoramas.

5. While the panorama's panels are being drawn, a member of the group will build the frame that is to house the panorama. The frame consists usually of a large cardboard box that is big enough to house the panorama. Two dowel sticks are needed to roll and unroll the panorama from panel to panel. When putting in the dowel sticks, the student will need to make sure that there is enough clearnace from the stick to the top and bottom of the box so as to allow the paper to roll and unroll comfortably or the paper could rip during presentation. Also, the student will need to place two cardboard disks, the size of the rolled paper, ¼ of an inch on either side of the paper on each dowel stick. This will cause the paper to roll in a straight line and keep it from telescoping and bunching from one side to the other.

Place Figure #2 about here

6. Each group should practice their presentation prior to giving the panorama to the class.

7. The presentation usually takes at least two students to roll the panorama and one student to give the explanatory narrative.

Evaluation - The evaluation is basicly the same for both the panorama and the propaganda play. The credit for this assignment is based on the following criteria:

1. The originality of the panorama.
2. The historicity of the presentation.
3. The effectiveness of the panorama frame-box.
4. The neatness of the panorama and the presentation.
5. The correct amount of time for the presentation.
6. The evidence of sufficient and acceptable research data for the activity.
7. The effectiveness and on-task behavior of the group during class time (see Figure #3).

Place Figure #3 about here

8. The completion of the panorama debriefing form for each group's presentation.

Panorama Debriefing Form

Each student will fill out the following form by answering the questions about each of the groups' panorama presentation:

1. What is the major focus of the panorama?_____

_____

2. Based on what you have seen, what conclusions does this panorama illustrate?_____

_____

3. What specific facts, concepts, and/or generalizations in this presentation justify these conclusions?_____

_____

4. What particular scene or scenes seem to bring out the major focus of the panorama?_____

_____

5. How can these conclusions be applied to the historical topic that we now are studying?_____

_____

6. Are these conclusions consistent with those of the other panoramas? Why? Why not?_____

_____

7. How can these conclusions be applicable to our current society? How?_____

_____

8. Do you agree or disagree/accept or reject these conclusions?_____

9. What questions do you believe that this group should have asked in their presentation?_____

10. How can this presentation be improved?_____

_____

PROPAGANDA PLAY

History - The propaganda plays of the pre-Civil War era (1852-1861) were nothing more than melodramas with a conscience that depicted the social needs and popular thought of the period.[13] The melodrama had its beginnings in late eighteenth century France moving quickly into England and the United States by the 1840s.[14] The melodrama was written originally for and performed to the unsophisticated audiences of the lower class and the new rising middle class with fast-paced action, high adventure, and ethically uplifting stories that emphasized the inevitable truimph of good over evil. Although primarily an entertainment form, the melodrama would constitute a significant social statement regarding various moral issues that focused on specific class-conscious causes. These muckraking dramas and propaganda plays were used as emotional instruments in looking at social problems such as abolition of slavery, temperance reform, women's suffrage, etc.

Either to arouse social action or to provide entertainment, the plot of the melodram was always constant and simple: Act I, moral hero, distraught heroine, crafty villain; Act II, bold-spirite action evil intentions, rugged individualism; Act III, spectacular scenes, desperate struggle, climactic rescue; Act IV, happy ending.

Procedure - The following steps are used in creating and designing the propaganda play or melodrama:

1. Students will be divided into equal groups similar to the instructions given for the making of the panorama.

2. Each group will research the concept and/or theme that the teacher wants emphasized.

3. Each group will write, produce, and perform a propaganda play based on their research using the instructions for writing and creating a propaganda play.

How To Create A Propaganda Play

There are three basic parts to the creating of the propaganda play: (1) the characterization, (2) the writing of the plot, and (3) the making of the scenery.

Characterization

The characterization of the propaganda play is the same as that of the dime novel (see DIME NOVEL for descriptions): the hero/heroine, the villain/siren, and additional characters to carry out the desired story.

The acting for all of the characters should be excessive, given to exaggerated movement and action. Emotion is very visual and extreme.

Although make-up and costuming may not be necessary, both would be desirable for the villain and the siren. They should appear gloomy, dark, and dismal. The villain speaks in a deep voice and enters with luxuriant black hair (topped off with a black derby or top hat), heavy black moustache, leech-like eyebrows, accompanied by evil looks and strange contortions of the face.[15] The siren has long raven-black hair with beady, reptilian

eyes wearing long, flowing black growns.

The Plot

The plot is divided into a four act play. The acts look like this:

Act I - Introduction of the characters; introduction of the topic and theme; and introduction of the conflict over the issue of slavery among the characters.

Act II - Development of situations that emphasize the continuing conflict over the issue of slavery among the characters.

Act III - Development of a climatic situation wherein the hero/heroine thwart the evil intentions of the villain/siren.

Act IV - Development of the happy ending, or what can be a happy ending if certain social, economic, and political conditons are met to help liberate the slaves.

Figure #4 can be used by students in planning and writing the plots for the propaganda play.

Place Figure #4 about here

Dialogue should be action oriented and ought to be kept to a minimum of four sentences per speaking line. To help students with their lines (as some students may have difficulty in

memorization), cue cards can be written on large cards. One member of the group sits in the front of the stage area and flashes the cards to the performing cast. It is recommended that the cue-card person have a marked script that corresponds with the cue cards so that he/she knows when to switch cards during the appropriate time during the performance.

Scenery

If scenery is desired, it should be kept simple. The purpose of the scenery is to give the audience a sense of location. The scenery can be made by cutting up cardboard boxes into any shape desired and painted with either tempra paint or spray paint. Old sheets are excellent for backdrop scenery as they can be painted into a number of scenes and also they are easy to use by simply attaching them to the wall with thumbtacks or hanging them from the ceiling with hooks.

4. Each group should practice their presentation as many times as it takes to be able to give a good performance when their propaganda play is due.

Evaluation - The criteria for the evaluation of the propaganda play is very similar to that of the panorama. In place of the "effectiveness of the panorama frame-box (#4)," the teacher may want to include the "effectiveness of the scenery." The debriefing form used by the students is changed by replacing "panorama" with "propaganda play." The group observation form does have some different categories for evaluation (see Figure #5).

Place Figure #5 about here

CONCLUSION

The anti-slavery almanac, the dime novel, the panorama, and the propaganda play are historical mediums that help capture the emotional drama of the various concepts and themes of the slave experience. The study of slavery ought to be a serious endeavor. However, high school students, at times, do not take serious their study of American history. Yet, these techniques can help stimulate student curiosity about the past, in general, and the slave experience, in particular. They provide creative outlets for students to make sense out of historical facts by putting those facts into meaningful associations and relationships. It is also the hope that these techniques can help students to understand and learn about the hardships of slavery so as to be able to apply these learnings in their own lives to appreciate all people, races, and creeds.

NOTES

[1]Julius Lester, To Be A Slave, (New York: Dial Press, Inc., 1968), p. 11.

[2]John W. Blassingame, ed., Slave Testimony, Two Centuries Of Letters, Speeches, Interviews, and Autobiographies, (Baton Rouge, Louisiana: Louisiana State University Press, 1977).

[3]William Loren Katz, ed., Five Slave Narratives, (New York: Arno Press, 1968).

[4]Timothy Dwight Weld, American Slavery As It Is, (New York: Arno Press, 1968).

[5]George P. Rawick, The American Slave: A Composite Autobiography, (Westport, Connecticut: Greenwood Publishing Company, 1972), vols. 1-19.

[6]Dwight Lowell Dumond, Antislavery: The Crusade For Freedom In America, (New York: W. W. Norton and Company, Inc., 1966), pp. 267-269.

[7]Ibid., p. 269.

[8]Adapted from Francis McMann and Carolyn Jepsen McMann, "How To Check On The Effectiveness Of Your Activities," Social Education, 44 (November-December, 1980), pp. 624-627.

[9]George W. Chilcoat, "History Comes Alive Through The Dime Novel," Southern Social Studies Quarterly, 7 (Fall, 1981), pp. 31-39. Thomas D. Clark, "Virgins, Villains, And Varmints," American Heritage, 1 (Spring, 1950), pp. 42-72. Merle Curti, "Dime Novels And The American Tradition," The Yale Review, 26 (June, 1937), pp. 761-778. Phillip Durham, "Dime Novels: An American Heritage," Western Humanities Review, 9 (Winter, 1954-1955), pp. 33-43.

Charles M. Harvey, "The Dime Novel In American Life," Atlantic Monthly, 100 (July, 1907), pp. 39-43. Stewart H. Holbrook, "Frank Merriwell At Yale Again And Again And Again," American Heritage, 12 (June, 1961), pp. 25-27, 78-81. Daryl E. Jones, "Blood 'N Thunder: Virgins, Villians, And Violence In The Dime Novel Western," Journal Of Popular Culture, 4 (Fall, 1970), pp. 506-517. Thomas L. Kent, "The Formal Conventions Of The Dime Novel," Journal Of Popular Culture, 16 (Summer, 1982), pp. 37-47. Mary Noel, "Dime Novels," American Heritage, 7 (February, 1956), pp. 50-55, 112-113. William A. Settle, Jr., "Literature As History: The Dime Novel As An Historian's Tool," in Literature And History, University of Tulsa Monograph Series, No. 9, ed. by I. E. Cadenhead, Jr., (Tulsa, Oklahoma: University of Tulsa Press, 1970), pp. 9-20. Michael K. Simmons, "The Dime Novel And The American Mind," Mankind, 2 (October, 1969), pp. 58-63.

[10]Michael K. Simmons, "Maum Guinea: Or, A Dime Novelist Looks At Abolition," Journal Of Popular Culture, 10 (Summer, 1976), pp. 81-87.

[11]Chilcoat, pp. 38-39.

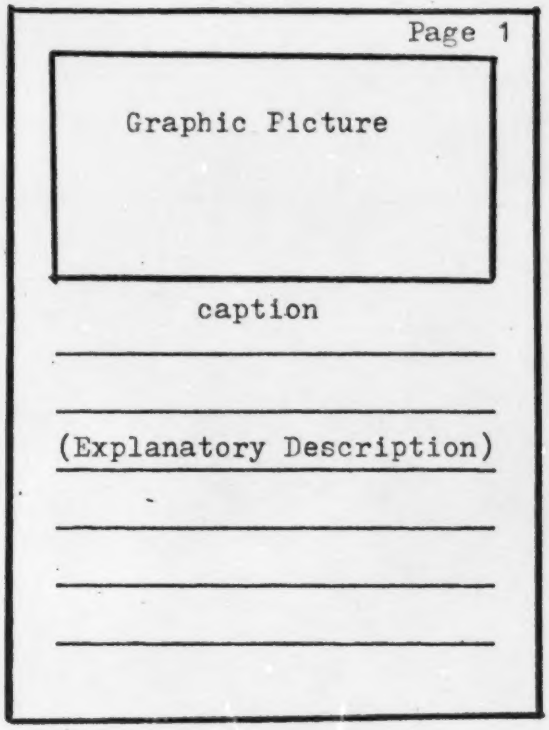
[12]Ralph K. Andrist, "Massacre!," American Heritage, 13 (April, 1962), pp. 8-17, 108-111. Bruce Catton, "The Army Of The Cumberland: A Panorama Show By William D. T. Travis," American Heritage, 19 (December, 1967), pp. 40-49. Curtis Dahl, "Artemus Ward: Comic Panoramist," New England Quarterly, 32 (December, 1959), pp. 476-485. Llewellyn H. Hedgbeth, "Extant American Panoramas: Moving Entertainments Of The Nineteenth Century," unpublished doctoral dissertation, New York University, October, 1977. Bertha

L. Heilbron, "Documentary Panorama," Minnesota History, 30 (March, 1949), pp. 14-23. John L. Marsh, "The Moving Panorama," Players, The Magazine Of American Theatre, 45 (August-September, 1970), pp. 272-275. John L. Marsh, "Captain E. C. Williams And The Panoramic School Of Acting," Educational Theatre Journal, 23 (October, 1971), pp. 289-297. Lee Parry, "Landscape Theater In America," Art In America, 59 (November-December, 1971), pp. 52-61.

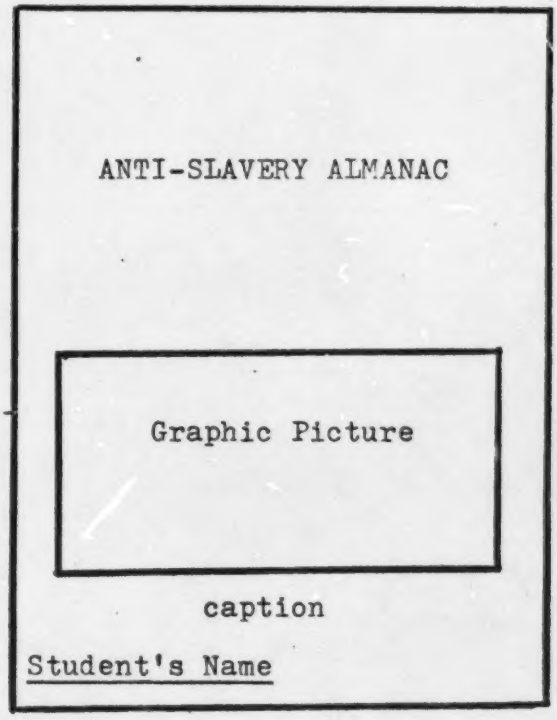
[13]William Reardon and John Foxen, "The Propaganda Play," Civil War History, 1 (1955), pp. 281-293.

[14]Earl F. Bargainnier, "Melodrama As Formula," Journal Of Popular Culture, 9 (Winter, 1975), pp. 726-733. Porter Emerson Browne, "The Mellowdrammer," Everybody's Magazine, 21 (September, 1909), pp. 347-354. Owen Davis, "Why I Quit Writing Melodrama," American Magazine, 78 (September, 1914), pp. 28-31, 77-80. David Grimstead, American Theater And Culture, 1800-1850, (Chicago: The University of Chicago Press, 1968). E. M. Halliday, "Curses-Foiled Again!," American Heritage, 15 (October, 1963), pp. 12-23. Clayton Hamilton, "Melodrama, Old And New," Bookman, 33 (May, 1911), pp. 309-314. Frank Rahill, The World Of Melodrama, (University Park, Pennsylvania: The Pennsylvania State University Press, 1967). Harry James Smith, "The Melodrama," The Atlantic Monthly, 99 (March, 1907), pp. 320-328.

[15]Michael R. Booth, "The Acting Of Melodrama," University Of Toronto Quarterly, 34 (October, 1964), pp. 31-38.

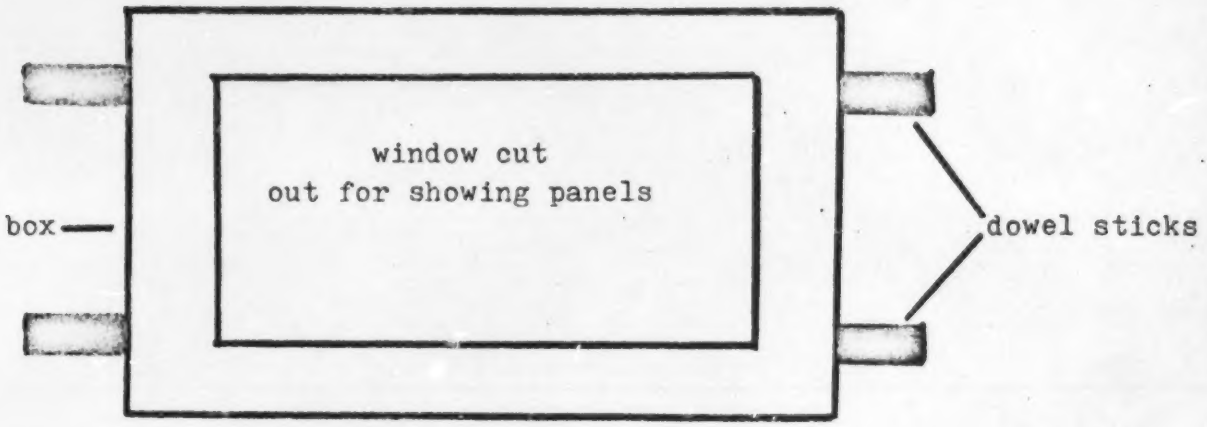


Almanac Page

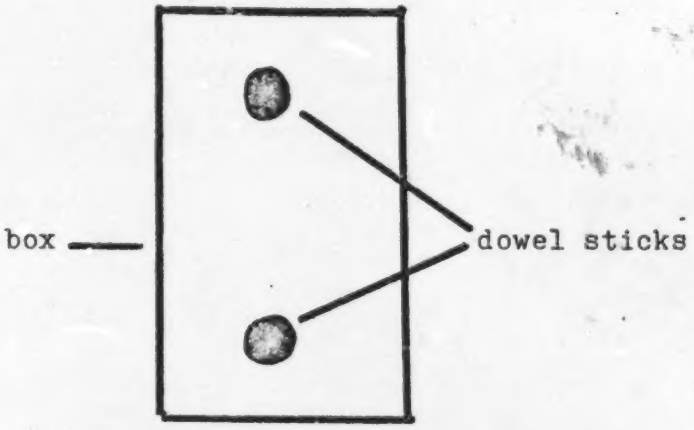


Title Page

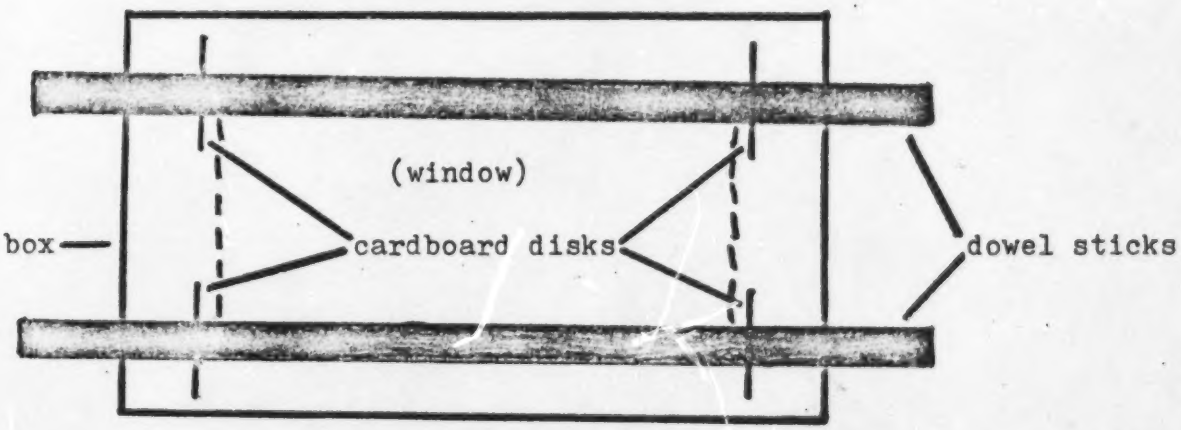
Figure #1: Anti-Slavery Almanac.



FRONT VIEW



SIDE VIEW



BACK VIEW

Figure #2: Panorama Frame Construction.

PANORAMA OBSERVATION FORM

Group Members	Responsibility	Cooperation	Information Gathering	Task Production	Activities
1.					
2.					
3.					
4.					
5.					

Presentation

Theme (s): _____

Time: from _____ to _____

Storyline: historical- _____ understandable- _____

Panels: number- _____ color- _____ neat- _____ adequate- _____

Box Frame: functional- _____

Comments

_____

_____

_____

_____

_____

Group Grade/Evaluation

_____

_____

Figure #3: Panorama Observation Form.

PROPAGANDA PLAY OUTLINE HANDOUT

Directions: Determine who in the group will play which character, make up each character's name, and describe what each character is to do in the propaganda play.

Characters

1. Hero -
2. Heroine -
3. Villain -
4.
5.
6.
7.
8.

Directions: Use this outline to plan and describe each act of the propaganda play. The description should include the situations involving each character and the setting of each act and scene. Each act is divided into three scenes. The group may want to use only one, or two, or all three scenes per act.

1. Act I: Scene 1 -

Scene 2 -

Scene 3 -

Figure #4: Student Handout.

2. Act II: Scene 1 -

Scene 2 -

Scene 3 -

3. Act III: Scene 1 -

Scene 2 -

Scene 3 -

4. Act IV: Scene 1 -

Scene 2 -

Scene 3 -

Figure #4 (continued): Student Handout.

PROPAGANDA PLAY OBSERVATION FORM

Group Members	Responsibility	Cooperation	Information Gathering	Task Production	Role
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					

Presentation

Theme (s): _____

Time: from _____ to _____

Plot: Act I - _____

Act II - _____

Act III - _____

Act IV - _____

Scenery: adequate - _____

Group Grade/Evaluation

_____

_____

Figure #5: Propaganda Play Observation Form.